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Citation: Bowden, Alistair (2018) Pushing the boundary of territory: ecomuseums as dynamic, open spaces. *Landscape Research*, 43 (2). pp. 183-198. ISSN 0142-6397

Published by: Taylor & Francis

URL: <https://doi.org/10.1080/01426397.2017.1291921>
<<https://doi.org/10.1080/01426397.2017.1291921>>

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Pushing the boundary of territory: ecomuseums as dynamic, open spaces

Alistair Bowden

Newcastle Business School, Northumbria University, Newcastle upon Tyne, UK

ABSTRACT

This paper explores the spatial dimensions of a northern landscape – the Flodden battlefield. This is the focal site of the Flodden 1513 Ecomuseum; the centre to a network of 40 other sites around the United Kingdom which together interpret the Flodden story. However, this distributed network does not fit easily with the foundational ecomuseum concept of ‘territory’ as the boundary around a shared heritage, memory and community. The relative merits of three concepts of ecomuseums are discussed in relation to the Flodden 1513 Ecomuseum. Inspired by Doreen Massey’s interpretation of space, this study explores multiple dimensions of Flodden space through four semiautobiographical journeys to the Flodden battlefield during the author’s life: as a family holiday; a teenager with interest in military strategy; an early career field geologist; a project manager working with the local community and artists. The article concludes by suggesting the word territory may not be appropriate for ecomuseums: it suggests that Peter Davis’s favoured term place may be an improvement; however, it ends by proposing that space may be an even better word for the geographic context of ecomuseums.

KEYWORDS

Ecomuseum; territory; space; place; Massey; Davis; Flodden; battlefield

1. Introduction

Un miroir où cette population se regarde, pour s’y reconnaître, où elle recherche l’explication du territoire auquel elle est attachée, jointe à celle des populations qui l’ont précédée, dans la discontinuité ou la continuité des générations. (Rivière, 1985, p. 182)

It is a mirror in which the local population views itself to discover its own image, in which it seeks an explanation of the territory to which it is attached and of the populations which have preceded it, seen either as circumscribed in time or in terms of the continuity of generations. (Davis, 2011, p. 79)

As this small part of a seminal definition highlights, the essence of an ecomuseum is bound up with geographic concepts such as territory, place, space and landscape (e.g. Corsane, 2006; Davis, 2011). The aim of this paper is to analyse and challenge this spatial context, as well as the permeability or impermeability of their associated boundaries.

Deriving from the Greek word *oikos* meaning ‘house, living space or habitat’ (Davis, 2011, p. 3), ecomuseums were first given a comprehensive definition by Rivière (1985), which has been summarised as containing ‘the key concepts – local identity, territory, landscape, a sense of history and continuity’ (Davis, 2011, p. 80). This study explores the meaning of territory as the setting for ecomuseums by taking a series of journeys through the contextual space of the Flodden battlefield.

The paper begins by introducing three concepts of an ecomuseum. It then describes the semiautobiographical methodology and the analytical framework of Massey’s perspective on space. It then gives an introduction to the Flodden 1513 Ecomuseum, before outlining a number of personal perspectives on Flodden space. Finally, it discusses the multiple Flodden spaces in relation to the three concepts of an ecomuseum and presents conclusions that question whether territory is an appropriate term for the geographic and spatial aspect of ecomuseums.

2. What is an ecomuseum?

The term *ecomusée* was coined in 1971 by Hugues de Varine (Boylan, 1992). However, there is no universally accepted definition of an ecomuseum. Nevertheless, many people have grappled with conceptualising an ecomuseum (see Davis, 2011, chapter 4 for a detailed analysis). Here, just three will be introduced: Rivard's traditional museum versus ecomuseum; Davis's necklace model; and Corsane and colleague's 'twenty-one principles'.

Rivard (1984) detailed a foundational concept of an ecomuseum, when he contrasted a traditional museum (Figure 1(a)) with an ecomuseum (Figure 1(b)). This succinctly captured some of the essential features of each through a binary comparison, which following a slightly later reformulation is often rendered as (e.g. Borrelli & Davis, 2012): Traditional museum = building + collections + experts + visitors; Ecomuseum = territory + heritage + memory + population.

This can be compared with Peter Davis's work (2011), which emphasises place over territory and synonymises ecomuseum with 'a sense of place'. The Davis concept illustrates the ecomuseum as a double row of pearls (Davis, 1999, 2011; Figure 2). 'This "necklace" model of the ecomuseum helps us to understand that by combining the attributes of territory the ecomuseum brings together those elements that make places special' (Davis, 2011, p. 89). The thread strings together significant cultural and natural elements and a series of important sites, while the clasp represents the individuals, from the local community and professional support organisations, that hold the separate parts together.

More recently, Corsane et al. (2007, p. 101) defined ecomuseums as 'a wide range of projects that seek to conserve and interpret aspects of tangible and intangible heritage of a defined geographical territory'. More interestingly, they go on to outline 'twenty-one principles' (Table 1), which are a set of questions that can be used to assess the ecomuseumness of any existing or potential ecomuseum (note there is no weighting, so each principle holds equal priority). This work teases out many of the characteristics that epitomise an ecomuseum: community, territory, network, environmental development; research, interpretation, economic development; community development.

These three concepts all use the word 'territory'. This is typical – the word is common among definitions of ecomuseums and it often plays a critical role (e.g. Mayrand, 1983 (quoted in Rivard, 1984); Borrelli & Davis, 2012; Boylan, 1992; Desvallées, 1987; Rivière, 1985). In everyday language, territory is defined as 'possessions in land; land belonging to a state' (Chambers, 2003). Similarly, in technical language, The Dictionary of Human Geography defines territory as 'a unit of contiguous space that is used, organised and managed by a social group, individual person or institution to restrict and control access to people and places' (Gregory, Johnston, Pratt, Watts, & Whatmore, 2009). This persistent use of the word territory seems to be at odds with the more general nature of ecomuseums. Ecomuseums are linked to a postmodern 'new museology', exemplifying features like quality, function, open systems, cooperation, inclusion, interdependence, mutual survival, and cultural difference (Davis, 2011, p. 64). They are about escaping the confines of a museum building and understanding tangible and intangible heritage in their natural context, interpreted by local people and infused with local meaning. Therefore, to place a rigid boundary around a geographic area with connotations of 'possession' 'belonging', 'restriction' and 'control' seems to be distinctly modern, exemplified by features such as a focus on quantity and form (the defined area), closed systems (operating within a boundary and not across it), exclusion, independence, competition and cultural dominance (Davis, 2011, p. 79). The remainder of this paper explores the following research question: Is the word 'territory' appropriate when conceptualising ecomuseums? It does this by looking at one ecomuseum – the Flodden 1513 Ecomuseum – in relation to these three concepts of an ecomuseum and its territory. Specifically, it focuses on the alternative geographic term 'space', exploring multiple ideas of Flodden space. It returns to the three concepts of an ecomuseum and discusses which seems more appropriate in a post-territory, 'space'-oriented concept of ecomuseum.

3. Methodology

This study takes its inspiration from Rivière's very human understanding of ecomuseums, quoted at the start of the introduction, as 'a mirror in which the local population views itself to discover its own image, in which it seeks an explanation of the territory to which it is attached and of the populations which have

preceded it, seen either as circumscribed in time or in terms of the continuity of generations' (trans. Davis, 2011, p. 79). This personal, self-absorbed understanding of ecomuseums is in stark contrast to many of the detached, rational, objective definitions discussed above. Yet to explore and understand a postmodern perspective on ecomuseums, the challenge must be to uncover some of their more subjective meanings.

A semiautobiographical method has been adopted (Denzin, 1989). This uses four journeys to the Flodden battlefield by the author to provide a personal, rich, subjective framework. However, it stops well short of providing all the data in the form of autoethnographic, first-person testimonies (Denshire, 2014; Ellis, Adams, & Bochner, 2011). Instead, the bulk of the data comes from published sources as a means of providing some objective rigour.

This study draws upon human geography literature to consider the spatial dimensions of ecomuseums. In particular, while the theories developed by Lefebvre, Tuan, and many others could have been adopted, the strongly temporal nature of Doreen Massey's approach and her focus on the broader, unbounded dimension of space favoured the use of her approach in this study (cf. Harvey, 2015). In her thought-provoking polemic *For Space*, Massey (2005) urges us to reconceive and embrace the possibilities of space.

The imagination of space as a surface on which we are placed, the turning of space into time, the sharp separation of local place from the space out there; these are all ways of taming the challenge that the inherent spatiality of the world presents. (Massey, 2005, p. 7)

Massey presents an alternative understanding of space based on three propositions (Massey, 2005, p. 9):

- Space is 'the product of interrelations; as constituted through interactions'.
- Space is 'the sphere of the possibility of the existence of multiplicity...; as the sphere in which distinct trajectories coexist'.
- Space is 'always under construction...it is always in the process of being made. It is never finished, never closed'.

'Perhaps we could imagine space as the simultaneity of stories-so-far' (Massey, 2005, p. 9). Therefore, Massey sees space not as undifferentiated, meaningless, neutral, a closed static vessel, but as socially constructed, contested, open and evolving. Within this concept of space, place is seen as an event. It is a particular set of interconnected stories-so-far, as perceived by a person or group of people at an instant. 'What is special about place is precisely that throwntogetherness, a particular here and now' (Massey, 2005, p. 140).

The next section introduces the Flodden 1513 Ecomuseum network. This is followed by a personal account of Flodden space.

4. Flodden 1513 Ecomuseum

The Flodden battlefield is the centrepiece of the newly formed Flodden 1513 Ecomuseum (www.flodden1513.com). This was established to act as a catalyst for the community to commemorate the 500th anniversary of the Battle of Flodden on the 9th of September 2013. In 2010, a grant from Leader + enabled the development of the first phase of the ecomuseum. An initial network of 12 sites was set up, a set of leaflets were printed and an accompanying website was designed. Then, in 2012, the ecomuseum was awarded a grant from the Heritage Lottery Fund of £877 000 towards a £1.3 m, four-year project. This involved commemorating the 500th anniversary of the battle, learning more about the battle and its aftermath (community archaeology and archival research), work with over 10 000 children in school and at ecomuseum sites, marketing to promote the ecomuseum and the expansion of the ecomuseum network from 12 to 41 sites (Figure 3(a)–(c)).

5. Journeys to the Flodden battlefield

on the knoll
the wind
screams past

(Author's haiku)

The Flodden battlefield is a moving, evocative place. It inspires even the most unartistic individuals (such as me) to respond to their feelings and emotions; to *their sense of this place*. Many battlefields hold a dark attraction as places of momentous historic events (White & Frew, 2013), but there is something particularly bold and arresting about the Flodden battlefield.

The visceral impact of visiting Flodden may have something to do with the ground. Flodden is not another 'flatish' battlefield where it is difficult to imagine where the armies took to the field or came crashing together. As you stand by the Flodden monument on its distinctive knoll, you look from the line of the English army up to the imposing height of Branxton Hill where the Scottish army were arrayed. Between them lies the marshy stream where the Scots' perfect pike formations broke formation and were butchered by the English billmen. Alternatively, the impact may have something to do with the monument itself – an imposing granite cross, even in our secular age, is still a powerful spiritual symbol (Figure 4). Or the emotional and almost physical nature of the impact of visiting Flodden may have something to do with the weather. My first memory of standing at this place was that it was windy and cold. I have stood by the monument on the knoll many times since and as often as not it is bitterly cold and the wind is screaming past.

The following four sections explore the meaning and extent of space in relation to the Flodden battlefield and therefore as the context for the Flodden 1513 Ecomuseum. It does not attempt to be comprehensive. It simply sets out to introduce a number of trajectories that relate in some way to my personal experience of Flodden.

5.1. Journey 1 – first encounter

The first time I visited the Flodden battlefield was on a family holiday when I was 11 years old. We often visited historic sites, so Flodden was a natural magnet. My initial understanding of the space within which the battle took place was at face value; the confines of a late medieval Border battle and the interpersonal brutality of soldiers in the front ranks.

5.1.1. Battle space

The Battle of Flodden took place in north Northumberland in September 1513. To be more precise, it occurred in a space of approximately two square kilometres (with the English formed up around the village of Branxton NT884368-NT901379 and the Scots formed up on Branxton Hill NT888362-NT904371), between 3:30 pm and dusk on Friday 9 September 1513 (Goodwin, 2013; Sadler, 2006). This is perhaps the most focused meaning of space. Yet even here, as we strive to define space in clear, unequivocal terms, we find the closed system approach is not fit for purpose. Part way through the battle the Scottish left pike formation successfully broke the English right flank and promptly departed the field. Perhaps this neatly defined battle space needs to be extended to the west and north? And slightly later, either due to delays in forming up his men that had been strung out on the March or because he was waiting (as he had at Bosworth a generation before) for the course of the battle to become clear, Stanley arrived to bolster the English left flank. Perhaps we ought to extend the battle space to the north and east? While this illustrates the difficulty in defining strict boundaries of space – there is always space beyond – it does make the point that a simple interpretation of space in relation to the Battle of Flodden is around two square kilometre in area (Figure 5).

5.1.2. Duel space

But even this is not the most concentrated sense of space in relation to the Battle of Flodden. Imagine, if you would, being a soldier in the front rank. You chose: you can be English or Scottish, high born knight or peasant farmer? As the two armies meet, your space is intimate. At this instant, the only space that has any significance at all is less than one square metre. Space has contracted, time has attenuated; you isolate one man, he becomes your enemy; the battle becomes a duel (Figure 6).

My first response to Flodden – I remember well – was that it was an exposed, windy place and not a place that I would have liked to have stood in the front rank of either army. I do not think that I considered

bigger geopolitical questions. I just thought that it would have been horrific to have been present at the time of the battle.

5.2. Journey 2 – military strategy

The second time I visited the battlefield, on a journey home from Edinburgh Military Tattoo, I saw it through very different eyes. In my late teens, I was a cadet Regimental Sergeant Major in my school CCF. At that time, I was just beginning to learn about military history and beginning to take an active interest in military strategy, having bought my first translation of Sun Tzu's *The Art of War* (1963). So this second visit was far more focused, thinking of the commanders and the strategic moves they made in a more extensive space, which resulted in a confrontation at this particular place, or to use the army terminology, on this ground.

5.2.1. Inverted space

To make spatial sense of the Battle of Flodden, which was fought back to front, we need to go back at least to the night before (Goodwin, 2013; Sadler, 2006). The English army was camped at Barmoor 10 km to the east and the Scots were camped on Flodden Hill 2 km south of the site of the battle, where they had been waiting for the English army for 2 weeks. Thomas Howard, Earl of Surrey and commander of the English army, made the most high risk, tactically brilliant manoeuvre of his illustrious military career (Tucker, 1964). In darkness, the English army broke camp and began outflanking the Scottish army. As King James IV woke, he found the English army cutting off his supply lines and retreat back into Scotland. He had to move his entire army from a carefully planned, sophisticated defensive position; they had to turn about, march 2 km north and form up in a new location. So the battle was fought with both armies facing about, where the route home was through the enemy (Figure 7).

5.2.2. Campaign space

Flodden was far more of a campaign than a battle (Goodwin, 2013; Sadler, 2006). Perhaps it makes greatest spatial sense to go back to the initial, highly successful Scottish invasion, crossing the Tweed on 22 August. In 10 days, King James IV's army subdued and captured a succession of castles at Norham, Wark, Etal. and then Ford. This was the most successful campaign of James's reign. The commanders of the English army had gathered at Pontefract Castle in Yorkshire, awaiting the possibility of a Scottish invasion. When the news came that Norham Castle was being attacked, riders were sent to raise the army of the North. The campaign space is therefore focused on the lower Till valley, an area of around 100 km². But equally it might include where the commanders set off: James from Edinburgh and Surrey from London. Or it might include the full extent of where the armies departed, from the Scottish Highlands, down to Cheshire and Yorkshire. All these are valid spaces that constitute the time immediately before the battle.

My second journey to Flodden made me re-address my initial reflections. I certainly didn't have any desire to be stood in the front rank of either army, but I did have a great deal of respect for both commanders. How I would have tried to improve the morale of my own force and provide them with the best opportunity for success? And how I would have tried to understand, deceive and demoralise my enemy? My enduring reflections were that the Earl of Surrey was an immensely canny general and that King James IV was unlucky.

5.3. Journey 3 – geological foundations

The third time I visited the Flodden battlefield, I was in my 20s. I had done a first degree in geology and was carrying out part-time research in micropalaeontology and sequence stratigraphy on the Northumberland coast. At that time, I had progressed from being a geology curator and was working for the British Geological Survey as a field geologist. So on this visit I looked upon this landscape afresh, peeling back the layers of time and seeing beneath the surface.

5.3.1. Quaternary space

To fully set Flodden within a deep and rich context, we need to go further back in time and to quite different spaces (Staines, 2009; Stone et al., 2010). The first dimension of geological space is the unconsolidated drift deposits that form a veneer over the landscape (Everest & Lawrence, 2006). The low, undulating ground on which the English army formed up for the battle is made up of sand and gravel left by sediment-rich meltwaters released by the retreat of glaciers at the end of the late ice age around 15 000 years ago; this

remained relatively dry ground for the English army to wait in a solid defence (Figure 8). The Scottish army however, forming up on Branxton Hill, stood on a few metres of till (boulder-clay) smeared across the landscape beneath ice during the last glaciation of this area around 28 000–15 000 years ago. As the narrow columns of Scottish pikemen marched in careful formation down the steep, wet slope the ground became increasingly churned up and slippery making it hard to maintain their formation.

5.3.2. Divided space

The most significant division between the forces however is the WSW-ENE trending Flodden Fault: the English formed up on the north side and the Scots to the south (Figure 8). Displacement along this subvertical plain has positioned softer rocks forming low ground in the north, against hard rocks which form high ground in the south. The last major movement along this zone has been interpreted as late Carboniferous-early Permian, around 300 million years ago (De Paola, Holdsworth, McCaffrey, & Barchi, 2005). More significantly, a recent hydrogeological interpretation of the battle by Younger (2012) highlights the role of this fault in contributing to the mire at the base of Branxton Hill which caused the Scots to break formation with devastating effect.

5.3.3. Palaeozoic space

Going back further in time, the rocks beneath the Flodden battlefield (Figure 8) take us back to a very different space. The rocks beneath the English army are sediments that were formed during the early Carboniferous around 350 million years ago, in a lake or lagoon environment with intermittent marine incursions in tropical conditions when this part of the earth's surface was close to the equator (Stone et al., 2010). The rocks beneath the Scottish army are andesite lava that were formed during the mid-Devonian around 395 million years ago, part of a lava pile 2 km thick ejected by the Cheviot volcano (Robson, 1976).

5.3.4. Iapetus space

Going back even further and considering deeper rocks, we can argue that the positions taken by the English and Scots – certainly their homelands – were separated by a large ocean. At the end of the Cambrian (around 520 million years ago), what we now think of as England was around 60° south and what we now think of as Scotland was between 30° south and the equator (Figure 9), as evidenced by the different fossils faunas from the Southern Uplands and Lake District (McKerrow & Soper, 1989).

Beneath the Flodden battlefield at great depth is a deep crustal division – the Iapetus Suture – formed when the continents on either side collided forming the Caledonian orogeny (Chadwick & Holliday, 1991).

My third journey again made me re-address my perspectives and feelings towards Flodden. My first thoughts were that the geology of the Flodden battlefield, for such a compact area, was particularly varied and fascinating. Far more significantly, however, I thought the geology had played a pivotal role in the battle. I gained even greater respect for the Earl of Surrey, who used the ground to his advantage throughout the campaign and gained the strategic initiative by forcing King James IV to fight on ground of his choosing. But most of all, my new geological perspective made me re-interpret James's decisions and fate. The wet conditions that made the till covered slope of Branxton Hill so slippery and the marsh that awaited the centre and right formations at the base of the slope, seem to have been critical factors in the loss of cohesion of the Scottish pike formations. So my final reflection was that James was very unlucky.

5.4. Journey 4 – historic and contemporary significance

In early 2013, I returned to the Flodden battlefield as project manager of the Heritage Lottery Funded project for the Flodden 1513 Ecomuseum (described in section 4 above). So recently, I have visited the Flodden battlefield on many occasions and I have often been lucky to do so in the company of experts who have helped me see the battlefield anew, recontextualising the battle on a spatial, temporal and interpersonal level. But in my final journey to Flodden, I have been most surprised and moved by the community response to the 500th commemoration.

5.4.1. Pan-European space

The first and most significant new spatial perspective I gained was to understand Flodden as set in a European geopolitical context (Goodwin, 2013). The natural space within which to understand Flodden in a rounded way might extend down to northern France and the Low Countries. When King Henry VIII

ascended the throne he was ‘rich, ferocious and thirsting for glory’ (Machiavelli, quoted in Penn, 2011, p. 352). So in fulfilment of boyhood dreams of his namesake Henry V (Starky, 2008), Henry VIII departed from Dover with his favourite commanders, the cream of the English army and modern artillery to win fame by attempting to take back what he saw as English soil. It was in response to this invasion, that King James IV felt duty-bound to invade England to uphold the ‘Auld Alliance’ – a mutual defence pact – with France. Alternatively, the European dimension of the Battle of Flodden could easily be considered to cover much of Western Europe as it was the culmination of a cycle of almost twenty years of tension and conflict between Pope Julius II, growing Venetian power in Northern Italy, Louis XII of France, Ferdinand of Aragon, the Holy Roman Emperor Maximilian I and Henry VII.

5.4.2. Community response space

However, it was the way that the local community responded in many different ways to commemorating the 500th anniversary of the Battle of Flodden in 2013 that is most remarkable. Indeed, when the forerunner of the current Flodden 1513 Ecomuseum steering committee met in 2008 to discuss what they might do to commemorate the quincentenary, they quickly realised that many local groups were already planning a wide variety of activities. So they took on a catalyst role that resulted in the formation of the ecomuseum. A great example of how the community responded in their own ways to this historic anniversary was The Borderers’ Return from Flodden. This was an event in the tradition of the Border Ride Outs, where horsemen from each town ride the boundaries of their territory – an activity that strengthens internal identity and the otherness of neighbours. Yet this unique commemorative event was a collaborative ride between the Border towns and ending at the Flodden battlefield.

5.4.3. Artistic response space

The community events that I want to emphasise here are the variety of artistic responses to Flodden. In the vein of previous responses to the battle in both poetry and prose (Scattergood, 2000; Stevenson & Pentland, 2012), a number of historical novels and books of poetry were published: Mick Imlah’s *Selkirk* (2008), Noel Hodgson’s *Heron’s Flight* (2013), to add to his previously published poetry *Below Flodden* (2003), John Sadler’s *Blood Divide* (2014), Rosemary Goring’s *After Flodden* (2013) and Jenny Martin’s *Aftermath* (2014). There were also visual artistic responses: the hard-hitting triptych by Grahame Tebbutt (Figure 10), the high contrast battlefield paintings of Tom Bromley and the sketches and abstract paintings by Anna Dakin produced on the day of the 500th commemoration, are all memorable reminders of the anniversary. The anniversary was also marked by theatre, music and song: the Scottish Chamber Orchestra worked with schools in Selkirk to produce *Fletcher’s Song*, the opera *Flyting* inspired by the court of James IV was performed in Berwick-upon-Tweed, the *Scottish Rock/English Folk* concert was held at Norham Castle, the one-person performance of *Soddin’ Flodden* by John Nicholl (Figure 11(a)) and the *Towards Flodden* performances by Treading the Borders (Figure 11(b)). Collectively these illustrate the strength of emotions that continue to be elicited, and the variety of responses that different people have.

My final journey to Flodden has highlighted the pan-European context to the battle itself, the intense local interest which was demonstrated by a huge upwelling of interest in the quincentenary year and the ongoing inspiration that the Flodden battlefield provides for artists.

6. Discussion

This Masseyian concept of an ecomuseum evokes the intimate, personal and emotional relationships between people (ever changing individuals and groups) and a place, as constituted by a momentary web of stories-so-far. And space is in some way the totality of all possible past and future stories or trajectories that relate to a place. From this perspective, ecomuseums are not fixed territories, with rigid impermeable boundaries. They are personal and social spaces with permeable boundaries, the contents and limits of which change through time. But how does this postmodern perspective of Flodden space relate to previous concepts of ecomuseums?

Rivard’s concept of an ecomuseum, in contrast with a traditional museum, does not relate well to the Flodden 1513 Ecomuseum network, nor to this postmodern view of the battlefield as the central site. The constituent parts of heritage, population, elders, memories and special sites resonate well with the constituents of the Flodden 1513 Ecomuseum (Figure 1(b)), but the solid line around these parts which

represents the enclosing territory does not. The Flodden network of 41 sites, whether represented as a hub and spokes (Figure 3(a)), as a kernel with increasingly diffuse layers with vague and highly permeable boundaries (Figure 3(b)) or as a dense network of interlinkages (Figure 3(c)), does not conform to any definition of territory. Furthermore, the personal and subjective view of Flodden space presented above, just one throwntogetherness of stories so far, challenged the meaning of drawing any solid territorial boundary around any ecomuseum.

Davis's necklace model is far more accommodating of the particularities of the Flodden 1513 Ecomuseum. While territory is included it is not prioritised; it is simply one of eight cultural and heritage themes and all the others (taking landscape as synonymous with the pivotal Flodden battlefield) are included. However, it is the overt emphasis on sites, as constituting half of the double strand pearl necklace that resonates so well with the Flodden 1513 Ecomuseum network. The ecomuseum, beyond its virtual website existence, is the network of 41 sites around the UK.

Finally Corsane and colleague's 'twenty-one principles' characterises the Flodden 1513 Ecomuseum as a strong example of an ecomuseum. It meets 17.5 out of the 21 characteristics (83.3%). The three it fails to meet entirely do not appear to be essential features (questions 17, 18 and 19). The half relates to question 5 about encompassing a 'geographical' territory that is determined by shared characteristics: as defined in everyday and technical use, the ecomuseum does not equate to a simple limited geographic area with a clear boundary around it; yet as a more diffuse geographic space, the ecomuseum encompasses a series of sites with a very strong shared association with Flodden that people local to each site have great affinity with.

Overall, therefore, Rivard's concept suffers from an emphasis on territory enclosing the other aspects of the ecomuseum in a closed system. Davis's necklace model contains the term territory, but here it is one of a number of key themes and the emphasis on sites as representative of a place seems much more in line with a postmodern definition of ecomuseums. Finally, Corsane and colleagues present a set of characteristics, which offers a loose framework of ecomuseumness that accommodates different spatial conceptualisations of ecomuseums with ease. Perhaps in our loose networked age, this loose model – with its balance between on the one hand greater detail and specificity than the other two concepts yet at the same time without overly managerial or reductionist essential criteria, Likert scales, weighting or threshold values – provides a way of thinking about the diversity within contemporary ecomuseums around the world. Perhaps too, the 'twenty-one principle' might act as the most useful framework for groups thinking about forming new ecomuseums.

7. Conclusions

Flodden space, as viewed through a Masseyian lens and illustrated here in this semi-autobiographical account, is global in scale, temporally vast and changes through time. It is made up of human and nonhuman trajectories, all of which have some relationship with Flodden: a location, an event, a memory rippling through history. These include intimate senses of space, for example the isolated combat of two soldiers in the thick of the battle 500 years ago or the quiet moment of artistic inspiration stood on the windy knoll by the Flodden monument. It also includes large spaces, from the distant places and alien environments in which the rocks beneath the battlefield were formed to the link with Gallipoli in Mick Imlah's poem *Selkirk*. And the 'sense of space' presented here is very personal. Different people would have a very different sense of space.

This challenges us to reconceive ecomuseum territory. It may even suggest that the word territory should be replaced with a more dynamic and open term. We could follow Davis (2011) who emphasises place and the link between community and place represented by sense of place. This has a more permeable meaning than territory, but it remains inward looking and bounded. As argued in this paper, however, perhaps ecomuseum space – emphasising a dynamic, open, connected relationship with other geographic spaces and the people that live, work and play outside – is more appropriate to this postmodern form of heritage organisation?

Acknowledgements

I would like to record my thanks to Martyn Hudson for encouraging me to begin this piece of work. I would also like to thank Professors Peter Davis, David Harvey and Mark Learmonth for their generous feedback on earlier drafts of this paper. Finally, I would like to thank the three anonymous referees for their constructive comments that have further sharpened and improved the paper.

Disclosure statement

No potential conflict of interest was reported by the author.

ORCID

Alistair Bowden <http://orcid.org/0000-0002-5464-3672>

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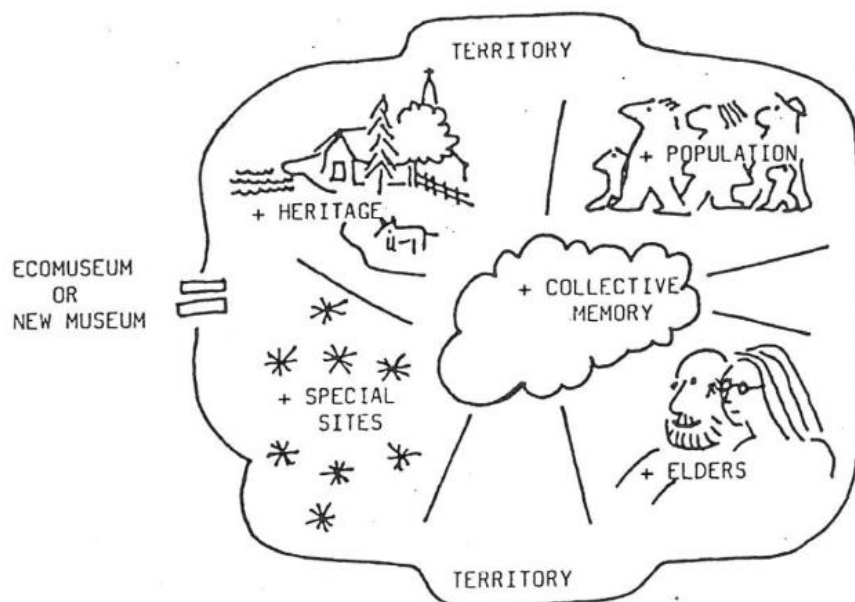
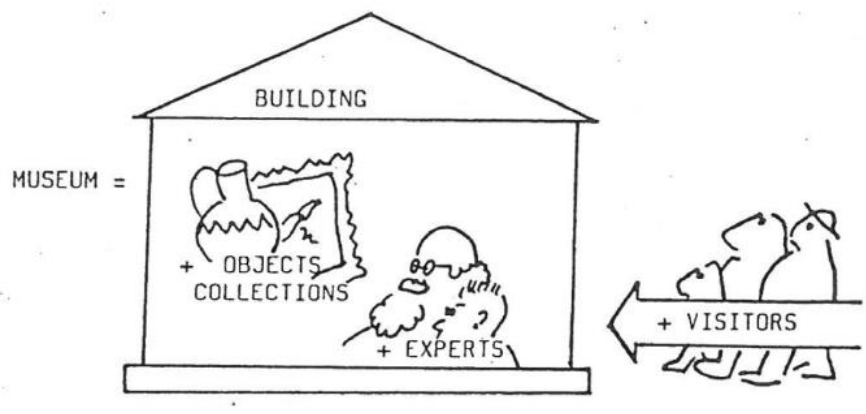


Figure 1. (a) The components of a traditional museum contrasted with (b) the components of an ecomuseum. Source: reproduced from Rivard (1984, pp. 44, 53).



Figure 2. The necklace model for the ecomuseum. Source: Davis (2011, p. 90).

Table 1. Twenty-one principles (Corsane *et al.*, 2007)

1	Does the local community manage the ecomuseum?
2	Does the ecomuseum allow for public participation in a democratic manner?
3	Is there joint ownership and management between local people and ‘experts’—i.e. is there a double input system?
4	Is there an emphasis on process rather than on product?
5	Does the ecomuseum encourage collaboration with local craftspeople, artists, writers, actors and musicians?
6	Is the ecomuseum dependent on substantial active voluntary efforts?
7	Is there a focus on local identity and sense of place?
8	Does the ecomuseum encompass a ‘geographical’ territory that is determined by shared characteristics?
9	Does the ecomuseum deal with past, present and future perspectives, i.e. it covers both spatial and temporal aspects?
10	Is it a fragmented ‘museum’ with a hub and ‘antennae’ of buildings and sites?
11	Does the ecomuseum promote preservation, conservation and safeguarding of heritage resources in situ?
12	Is attention given to intangible heritage resources?
13	Does the ecomuseum promote sustainable development and use of resources?
14	Does the site allow for change and development for a better future, both for the site itself and for local people?
15	Does the site encourage an ongoing programme of documentation of past and present life and interactions with environmental factors?
16	Does the site promote research at a number of levels—from local ‘specialists’ to academics?
17	Does the ecomuseum promote multidisciplinary and interdisciplinary approaches to research?
18	Is there an holistic approach to interpretation of culture/nature relationships?
19	Are connections between: technology/individual, nature/culture, past/present interpreted at the sites?
20	To what extent does the site promote heritage and cultural tourism?
21	Does the ecomuseum bring benefits to local communities—e.g. a sense of pride, regeneration, or economic income?



Figure 3. Different visualisations of the Flodden 1513 Ecomuseum network: (a) hub and spokes (the battlefield linked to 40 other Flodden related sites); (b) network (loosely coupled network that can morph into smaller dense networks around emergent opportunities); (c) diffuse onion skin (this emphasises the distributed spatial nature of the ecomuseum).



Figure 4. The Flodden Monument. Source: © Chris Burgess.

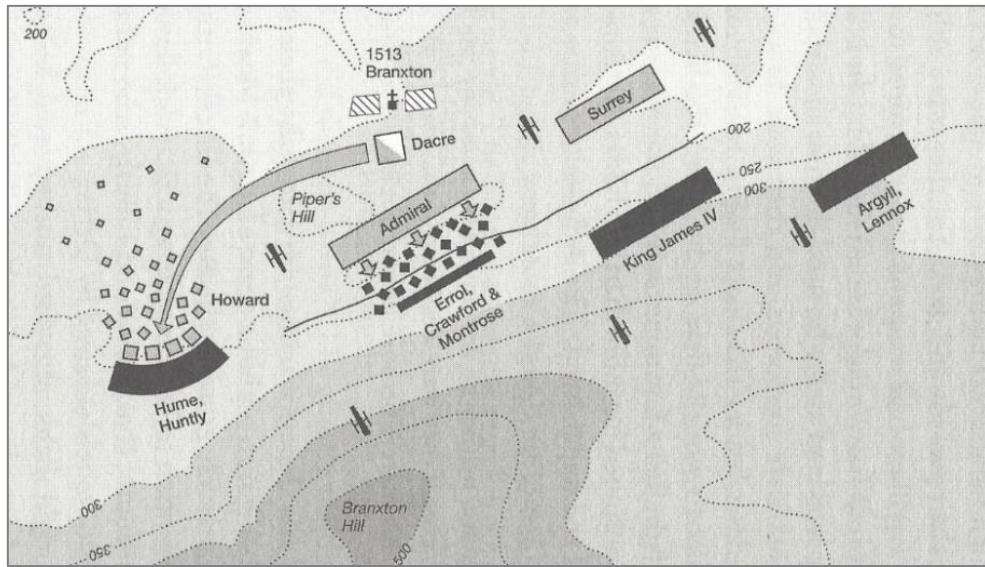


Figure 5. Battle space. Source: Goodwin (2013, p. 203).



Figure 6. Dual space. Source: Sadler (2006, p. 70) © Osprey Publishing.

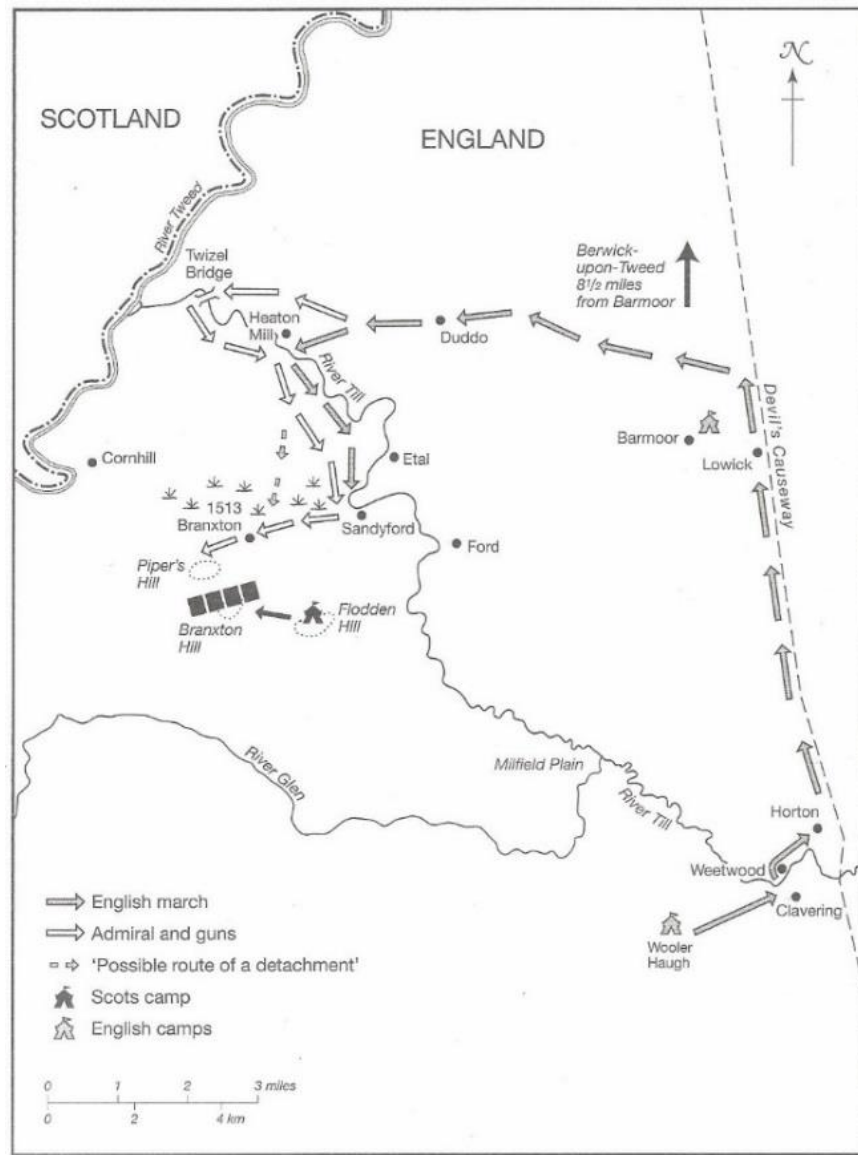


Figure 7. Inverted space. Source: Goodwin (2013).

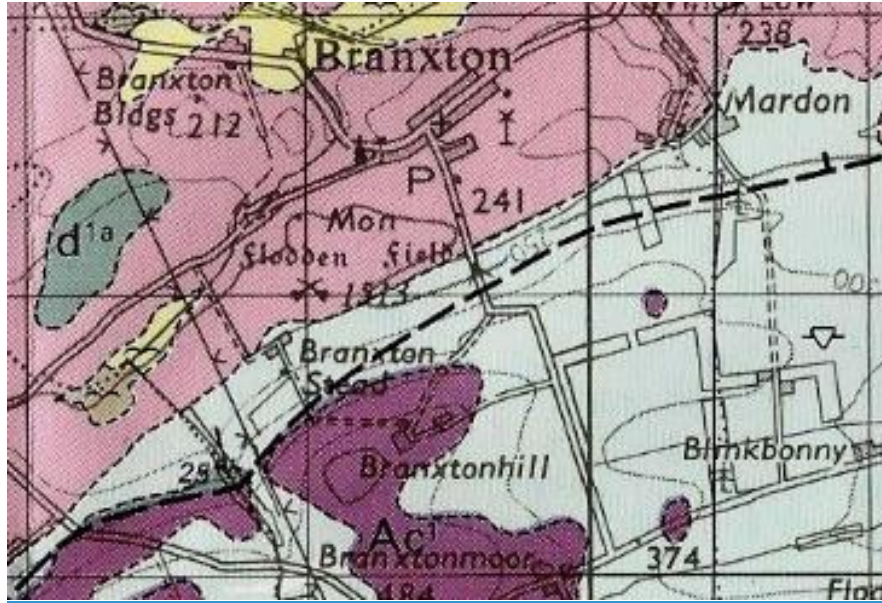


Figure 8. Geological map showing Quaternary deposits (sand and gravel in the north = pink; boulder clay in the south = pale blue), solid rock (Carboniferous sediments to the north = grey 'd1a'; Devonian andesite lava to the south = purple 'Ac1') and the Flodden fault (marked by a thick, black, dashed line). Source: British Geological Survey (1979) BGS©NERC. All Rights Reserved. 2015.

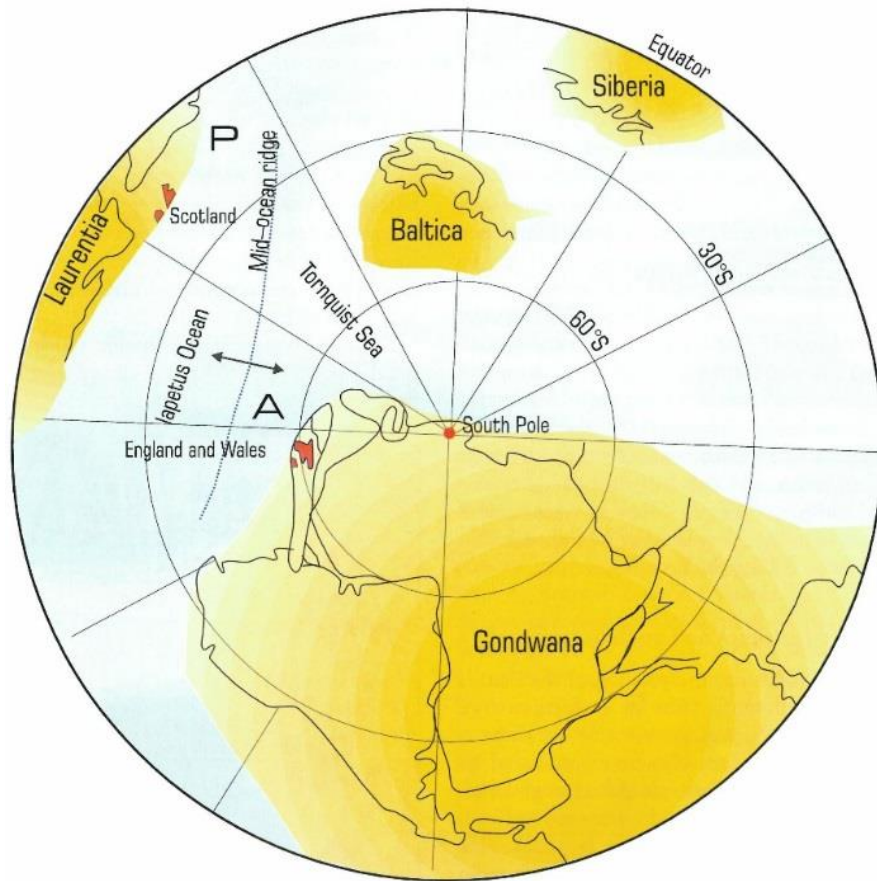


Figure 9. Late Cambrian palaeogeography (two distinct fossils faunas: Pacific faunal province (P); Atlantic faunal province (A)). Source: Toghil (2000, Figure 27a) © Crowood Press.



Figure 10. Flodden Triptych.

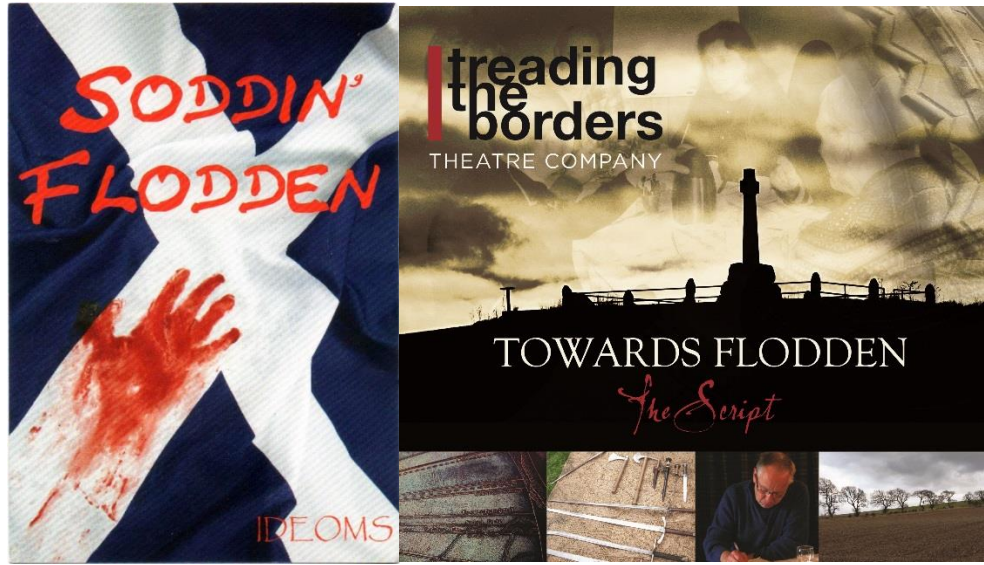


Figure 11. (a) Soddin' Flodden. Source: © John Nichol and Gordon Webster; (b) Towards Flodden. Source: © Treading the Borders.